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The Endangered Central Malay Folklore: A Medium for Internalizing Character Values in Indonesian Language and Literature

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Abstract

This study raises the unity of the topics of folklore, literature teaching materials, and character education. It aims to explore character education values in endangered Central Malay folklores as a means of internalizing literature teaching. This qualitative study used five informants who not only knew the folklores but also knew the local culture of the Central Malay community in depth. Data were collected through semi-structured interviews and note-taking. The data were analyzed using a thematic approach. The research findings show that Central Malay folklore has aesthetic, humanist, ethical, and religious values that can be internalized in literature learning as a form of effort to save Central Malay folklore from extinction through education. This research is not new. However, there is little information about Central Malay folklore in Indonesia. The findings provide benefits and recommendations to researchers, educators, teachers, and policymakers to collaborate and conduct further studies to save Central Malay folklore from extinction and survive in society. In addition, the importance of this research is to increase understanding and foster

students' appreciation of local literature while being able to take and practice the character values contained in Central Malay folklore.

Keywords: Central Malay; character education; folklore; literature teaching materials

Introduction

The ethnic Pasemah are referred to as the Central Malay Community. This designation is based on the language they use, which is different from other Malay languages. McDonnell (2016) in his dissertation, stated that in Malay isolect, the local language of the Pasemah ethnic group belongs to Central Malay. This is based on the Pasemah language being spoken by a homogeneous community, in contrast to other types of Malay-Indonesian languages. Therefore, in this study, the research area is referred to as the Central Malay language.

The Central Malay community has oral literature that is important to its ethnicity. Oral literature is in the form of folklore. Folklore is a cultural projection system that contains character values, is useful and guides the cultural activities of the community. Folklore is a work that has an important value for its owner (Sukatman, 2015). Oral literature is not only able to provide entertainment; more than that, oral literature can provide mental and intellectual enlightenment, as well as shape and build good character in students. Literary works can provide teachings, instructions, guidance, and moral messages to readers or viewers (Sumiyadi, 2016). This is in line with the function of literature itself, which is beautiful and useful. Literature is beautiful because it is well organized and interesting, so people like to read, hear, see, and enjoy it.

The existence of folklore can be used as teaching material because it can stimulate students' thoughts, feelings, attention, and interest to engage in the learning process (Latupeirissa & Gracia, 2021). This literary work is useful as a means of education because it has character education values, so it can be chosen as literature teaching material (Munfangati, 2014). Folklores also play a role in increasing students' awareness of the importance of loving and preserving local culture (local literature) and teaching life values (Zuliyanti Zuliyanti & Mukh Doyin, 2019). It is also important that folklores can be utilized to build children's character through the local cultural values contained in them (Eliza, 2019). These cultural values function as a social control tool for society, so this dimension is very important in life (Youpika et al., 2023).

Unfortunately, today these folklores receive little attention from their owners, so they are increasingly difficult to find. Central Malay folklore is almost extinct. This is because people do not care, especially the younger generation. Moreover, they prefer modern things, so regeneration does not happen well (Youpika et al., 2016). If this is left unchecked, these folklores will likely become extinct. If that happens, it is a big loss for the ethnic community because folklore contains values and is useful for life.

The effort to preserve local literature as well as internalize the character values contained in it can be increased by increasing student literacy. Research conducted by Apri Kartikasari & Tryanasari (2020) shows that folklore in the form of folklore is very important to improve students' reading skills, especially to enrich knowledge related to local literature. All of this can be applied in family life by building learning togetherness to improve literacy between parents and children. The use of literacy-based folklore media to improve student learning outcomes. The results can improve. Literacy learning (folklore) has an important role in forming a generation that is characterized, resilient, and able to compete in the era of sophisticated modernization. (Drani et al., 2021; Fatin Fauziyyah et al., 2020; Halimatussakdiah et al., 2014)

Although there have been many studies on folklore, they focus more on the utilization of folklore for literature learning. Previous research has not been serious about its utilization in efforts

to save or preserve the folklore itself. In addition, there are still a few researchers who are more deeply related to Central Malay folklore.

Based on this explanation, it is necessary to study the exploration of character education values in endangered Central Malay folklore as a means of internalizing literature teaching as well as efforts to save Central Malay folklore from changes that occur in society. The changes that occur are used as a potential source to strengthen people's love for local literature while strengthening the education system (Sunendar & Adriany, 2023). That way, there will be a regeneration of good values, so that the local wisdom of the Bengkulu community will survive amid the progress of the times.

Literature review

The literature review of this research covers two important concepts: folklore and the internalization of character values in literature learning.

Definition of folklore

Folklore is a traditional literary work passed down from the older generation to the next generation through oral language. The stories vary (dynamic), have short-story events, and characters in the form of animals have human-like characteristics (Dundes, 2007). Folklore is also considered a community belief, preserved, and becomes part of folklore. Folklore has cultural knowledge.

Folklore is also called folk prose stories and is also popularized as traditional stories (Danandjaja, 1994; Jorgensen, 2007). Folk prose stories or traditional stories have a character that is not permanent. That is, traditional stories vary and undergo changes, which are delivered alternately using oral language. Changes in traditional folklore are a dynamic process in life. In line with that, Barone (2011) explains that folklore is part of traditional literature. Story events are usually not long with good or evil characters. While stories have animal-shaped characters and usually resemble human-like characters, Then Nurgiyantoro (2013) says that oral literature, in this case folklore, is part of folklore that lives, develops, and survives among the people who own it. Folklore is also a literary work that can provide appreciation and action about life values to readers or listeners (Maulidiah & Saddhono, 2019).

Folklore in the local language is called "guritan" or "nenandai." This oral literature contains noble values and lofty teachings about humanity. Not a few teachings of politeness, hard work, discipline, and obedience are also contained in Guritan and Ndula (Sarwono et al., 2013).

Internalization of character values in literature learning

The selection of literary works as teaching materials is a selection of literary works that certainly cannot be underestimated. It is necessary to know that not all literary works are considered good teaching materials. The choice of literary works as teaching materials has several criteria, one of which is that the work must be relevant. This is consistent with what was stated by Sidik (2018), that not all story content is good to convey to children because not all stories have educational value for character development. Thus, if the selection of teaching materials is appropriate, it will help improve student character (Rahaya et al., 2021).

A literary work relevant to literature teaching materials must at least have aesthetic, humanist, ethical, or religious values and contain values that can form a noble personality for students (Wibowo, 2013). In addition, good literature teaching material is not only able to develop

cognitive abilities; more than that, it can stimulate the application of the values contained in literary works in real life.

Literary works containing aesthetic value are genres of literature that generally contain beauty, goodness, and suitability in all their elements. Beauty can be interpreted as a feeling that exists in a person's heart due to objects and psychological encounters that create a sense of pleasure, joy, comfort, and emotion so that in the end it will cause personal satisfaction. Aesthetic value is found in diction, plot, style, majas, mandate, and so on. Meanwhile, literary works that contain humanist values are literary works that have human values, uphold human dignity, and describe human situations and conditions in solving existing problems. Meanwhile, literary works that contain ethical values are works of literature that contain values that refer to how humans behave, act, and carry out the right things and are responsible for what they do (Nurgiantoro, 2018; Saryono, 2009).

Research method

Design

This study used a qualitative descriptive design. To find an in-depth description of an event, phenomenon, or change, a qualitative descriptive design is an appropriate design (Sandelowski, 2000). The ultimate goal is the preservation or maintenance of oral literature through the internalization of character education values for students. The oral literature is called Central Malay folklore.

Informants

The informants of this research are ethical indigenous people of Central Malay who can provide complete and accurate information related to research data. The informants chosen are people who understand the folklore and local culture of Central Malay. The informants in this study totaled five people. As a form of ethics and to maintain confidentiality, the names of the informants in this study are coded P1-Inisial (participant 1-Inisial) and P2-Inisial (participant 2-Inisial) sequentially.

Table 1. Informants' profile

Informants	Age	Gender	Educational Background	Language Spoken	Ethnic
1 (N)	70	F	Did not finish Elementary school	Local languages	Malay Pasemah Bengkulu
2 (Y)	69	F	Did not finish elementary school	Local languages	Malay Pasemah Bengkulu
3 (S)	76	F	Did not finish elementary school	Local languages	Malay Pasemah Bengkulu
4 (D)	68	M	Junior high school	Local languages	Malay Pasemah Bengkulu
5 (A)	68	M	Senior high school	Local language and Indonesian	Malay Pasemah Bengkulu

Instruments and data collection techniques

Primary data were gained through semi-structured interviews. Interviews were conducted using the local language (Malay), as they felt more comfortable using that language. However, some informants often switched from the local language to Indonesian or vice versa. Recorded

interviews were transcribed into the local language (Malay) and Indonesian. The interview transcripts were then sent back to the informants for verification to make the data more accurate (Braun & Clarke, 2006). Field research was conducted over a period of one year. During field visits, notes were taken, and written documents were also collected to support the primary data.

Data analysis techniques

A thematic analysis approach was used to analyze the data in this study. It starts with reading the data, doing initial coding, finding themes, examining themes, making connections between themes, and making comparisons between categories and codes. Then, the categories were defined and elaborated to derive theoretical and meaningful conclusions as research findings (Corbin & Strauss, 2008).

Results

The folklore of Bengkulu society is told using the local language. The local language used is the same as the language used in everyday communication, there is no special language level. Stories are told by parents to their children, like grandmothers to their grandchildren or mothers or fathers to their children.

Based on the research that has been done, nine Central Malay folklores were found, which are listed in the following table.

Table 2. Folklore found results

Informants	Title	Code	Character Values			
			Aesthetics	Humanis	Ethis	Religius
N	Sang Kancil, Siput, and Lengkukup	SKSL	X	X	-	-
Y	Si Miskin	SM	X	X	-	-
S	Sang Beruk Besan dengan Sang Kur	SBB SK	X	X	-	-
S	Pak Andir	PA	X	X	-	-
S	Sang Kancil and Sang Harimau	SKSH	X	X	-	-
S	Puyang Belang	PB	-	-	-	X
S	Asal-usul Pasemah Air Keruh	APAK	X	-	X	-
A	Asal-usul Sekujang Kepahiang	ASK	-	-	X	X
D	Bukit Puyang Ripin	BPR	-	-	-	X

The findings show that Central Malay folklores contain aesthetic, humanist, ethical, and religious values that could be internalized in language and literature learning.

Aesthetic values

One of the relevant pieces of literature used as teaching materials is literary work that is generally beautiful, good, and by all the elements. Malay folklore uses simple language. This simple language makes the story easy to understand by the reader or listener, so it is good to be used as literature teaching material.

The aesthetic value of this narrative can be seen in the choice of words used or the choice of diction. The diction is the use of the word "Ut-tutut" every time Siput answers Kancil call. The use of the word occurs repeatedly, and not without reason. This is done so that the reader or listener laughs and feels happy because the word choice is a word choice that can cause laughter.

Apart from the choice of diction used, the aesthetic value of this folklores can also be seen in the storyline. In the storyline, after losing the race with Siput, on the way home, Kancil meets Lengkukup. It turns out that Kancil's defeat is not only against Siput but also against Lengkukup, who walks almost as slowly as Siput. This is what makes this tale even more interesting.

Another Central Malay folklore that contains aesthetic value is Si Miskin (SM). The aesthetic value of this story can be seen from the language used and the way it is told. This can be seen in data 1.

Data 1.

The child said to his mother, 'ting tak ting' (sound from the mouth), 'oh Mother, I'm hungry, my stomach is almost bursting, I want to eat (SM/A.18/4-5/Kt.A).

The quote was spoken when the child wanted to ask his mother for food. In the delivery of the sentence "ting tak ting, ouch, my mother wants to eat, the stomach is precarious, almost breaking up to eat," it is spoken in a singing tone. This makes the folklore "Si Miskin" look beautiful and different from other folklores. This folklore has characteristics that can attract students to listen to or learn about it, so it is good to be used as an alternative literature teaching material.

Furthermore, aesthetic value is also found in the folklore Sang Beruk befriends Sang Kura (SBBSK). The aesthetic value contained in this story can be seen in the difference in the behavior of the two characters, namely Sang Beruk and Sang Kura. This can be seen in data 2.

Data 2

When they were already in the garden, the Kura took a very small banana seedling because he could not carry a large banana tree. Meanwhile, the Beruk took a banana that had already blossomed because he thought its fruit would ripen soon and he would harvest it. They both took care of their plants. The banana planted by the Beruk was climbed every day. He couldn't wait to harvest the bananas he planted. Then, the banana planted by the Kura grew bigger and bigger. His bananas were never climbed because the Kura couldn't climb (SBBSK/KMA/8).

The quote is the part that shows how attractive this folklore is. The attraction lies in the fact that the second character in the folklore is different but in the same situation, so it can cause conflict. That is what makes this story, or fairy tale, interesting.

Aesthetic value is also found in the folklore of Pak Andir (PA). The aesthetic value contained in this folklore is the value of beauty and equivalence in all elements of the story. In addition, this story contains an element of honor that can cause laughter among listeners or readers. Therefore, this folklore is good to use as teaching material because it can make students feel happy and not bored while studying literature. This can be seen in data 3.

Data 3

Pak Andir said to his wife, 'Nduk Andir, it seems like this mortar is the one I made earlier?' Nduk Andir pretended not to know, 'I don't know, maybe yes,' Nduk Andir replied with a smile (PA/KMA/13).

The quotation above is one of the dialogues between Pak Andir and Nduk Andir who can make the listener or reader of the story laugh. The humor came because Pak Andir cheated on his wife. Andir cheated on her husband because he was very lazy and unwilling to work unless he was paid.

Aesthetic value is found in SKSH folklore. The aesthetic value contained in the story "Sang Kancil and Sang Harimau" lies in the special elements of the story. With the element of honor contained in this story, this literary work can not only be used to educate but can also be used for entertainment.

In the folklore of the Pasemah Bengkulu Padang Guci "Sang Kancil and Sang Harimau" there is a funny incident that can make readers or listeners of the story laugh. This can be seen in data 4, 5 and 6.

Data 4

One day when the Harimau was walking in a place, he met a deer heading somewhere. The Kancil was sitting guarding a group of Sembade (red ants). 'Hey Mr. Kancil, what are you doing there?' the Harimau asked the deer. 'I am guarding the king's tapai,' replied the Kancil (SKSH/KMA/14).

Data 5

'Not me, many other Kancil, not just me,' said the Kancil. 'Look at my teeth, they are yellow, weren't they white before? Continue Kancil. 'Oh yes, true,' said the Harimau with belief (SKSH/KMA/15).

Data 6

Then, the Harimau asked, 'What are you waiting for, Mr. Kancil?' asked the Harimau?'. 'This is the kentongan (a type of container) owned by the King that was hit very hard,' cleverly replied the Kancil (SKSH/KMA/16).

The excerpt from the story shows a funny incident contained in the Central Malay folklore entitled "Sang Kancil and Sang Harimau." The humor contained in this story has aesthetic value. Aesthetic value is the beauty or magnificence of a literary work. Therefore, this story is one of the folklore that can be used as teaching material.

The values contained in this folklore provide wisdom that doing what you want without caring about other people is a bad act that can lead to bad things too. This is depicted in the character of the Harimau. The Harimau, who was brave, fierce, and did whatever he wanted, ended up miserable because of his nature.

The next aesthetic value is also found in the folklore of the Asal-usul Pasemah Air Keruh (APAK). This folklore uses simple, communicative language and is easy to understand by students from various circles. The storyline is also not boring or monotonous because many events test not only students' focus but also their reasoning, astuteness, and thinking.

The folklore "Asal-usul Pasemah Air Keruh" teaches children to protect nature, love nature, and not destroy it because nature and humans live side by side, which is expected to be harmonious, and the lesson is that God's grace should not be wasted. There are many positive messages presented in these folklore. Aesthetic value is also found in data 7.

Data 7

If you want to see Pelus fish and Baung fighting fish, then look at Campang Hill. Towards the south, the tree points south. If you are heading towards Air Keruh, then that is the Air Keruh area. Until now, the fish in the river have not been able to unite into one. If they unite, then they will fight. Baung returned to Air Keruh, and Pelus fish returned to the south (APAK/A.1/17).

It is said in this folklore that the Muka hill has eyes and a nose, even though it is only the face. The second quote says, as a result of the Pelus fish and Baung fish fighting, the wood that divides this hill, the wood that comes from Air Keruh, tilts towards Air Keruh, and the wood that comes in towards the south. This proves that there is an attraction for children to be able to understand this story better, something beautiful and interesting can bring children into the folklore.

Humanist values

Humanist values are found in SKSL folklore. Humanist values are values that uphold human dignity and describe human situations and conditions in resolving existing problems. Even though the folklore characters in this folklore are animals, their characteristics and behavior can be analogous or similar to those of humans. These humanist values are reflected in data 8.

Data 8

"Hey, Siput, let's run a race if you dare," Kancil challenged Siput. "Let's go," replied Siput, accepting Kancil's challenge. Finally, they agreed to join the race. (SKSL/A.12/I/Kt.S.).

This folklore quote shows that Siput does not like to be underestimated by Kancil. Kancil thought Snaput was weak because he walked very slowly. The arrogant Kancil thought he would not be able to be defeated by Siput. However, Siput had another way to defeat the arrogant Kancil. Siput didn't want to be underestimated by Kancil, as if Kancil was the smartest animal and couldn't be beaten.

Apart from not wanting to be underestimated, Si Siput also has a way of dealing with existing problems. The problem he faces is how he can beat Kancil, who is very arrogant and thinks he will win the race with Siput. Finally, thanks to his ideas and cooperation with his friends, Si Saaiput succeeded in making Sang Kancil feel inferior to Si Siput. Sang Kancil admitted that he had lost to Si Siput, as seen in data 9.

Data 9

"So, who wins?" Siput asked Kancil. Kancil answered, "Yes, I admit defeat; I lost." Finally, Kancil admitted that he had lost the competition with Siput (SKSL/B.14/2/Kdsn).

In this folklore, it is not only Siput who explains how to solve a problem. Lengkup's characters also reflect how they can solve the problems they face. The problem is the same as that faced by Siput, namely, how to win the race with the arrogant Kancil. Finally, with the idea he had, Lengkukup was able to defeat Kancil. Kancil lost for the second time.

The humanistic value can be seen in the character of Kancil. The attitude is portrayed when Kancil accepts defeat against the Siput and the Lengkukup, whom he considers weak

because of his attitude of accepting defeats. Besides, the Siput character is brave. Siput's courage is evident when he accepts the challenge of Kancil, who invites him to the race. It's seen in data 10.

Data 10

After that, Kancil challenged Siput to a running competition. "Hey Siput, let's race if we dare," challenged Kancil to Siput. "Let's go," answered Siput, accepting Kancil's challenge. Finally, they agreed to hold a competition (SKSL/B.12/1/Kdsn).

Humanist value criteria are also found in the Si Miskin folklore. This value describes the human situation and condition when solving problems. This value is reflected in Si Ibu, who always gives patience to his child every time the child asks for food. This can be seen in data 11.

Data 11

The mother answered, "Wait, my son, I will look for fish in the river first." The mother went to the river looking for fish to cook (SM/KMA/6).

The Central Malay folklore entitled "Si Miskin" consists of two characters. The two characters in the story are the mother and the child. The mother is said to have a hardworking nature. The mother's hardworking character can be seen when she always tries and works to find food for her child. The mother works in the fields every day to fulfill the demands of the hungry child. The hard work starts with clearing land to plant rice, and the rice that is planted becomes rice that is ready to eat. This can be seen in data 12.

Data 12

At the beginning of the story, one day the child felt hungry and asked his mother for food. However, every time the child asked his mother for food, the food never came. Then one day, the mother said goodbye to her child and went to work in the fields, and after returning from the field, the mother said, "Please eat my child; I have cooked shrimp" (SM/A.17/4/Kt.I).

This quote shows how hard the mother is trying to find food for her child. The business starts with nebas (clearing land) to plant rice until the rice is cooked into rice that is ready to be served.

Another folklore that contains humanist values is the folklore of Sang Beruk making friends with Sang Kura (SBBSK). The humanist values in this story are reflected when the Kura acts to solve existing problems. Apart from that, in this story there are also human values, even though the characters are animals, because animals in this case have similarities with humans both in attitude and behavior. The Kura in this story is depicted in data 13.

Data 13

Knowing that the banana that the Kura had planted was ripe, the Beruk told the Kura about his order. "Anu besan, my banana is ripe," said Sang Beruk to Sang Kura. Sangkura answered, "Harvest Besan then; I can't harvest; we will eat the results together," said Sang Kura to Sang Beruk (SBBSK/A.22/9/Kt.Kk).

The human values reflected in the folklore quotes are the nature or character of the Kura who is willing to share. This sharing attitude is what Sang Kura has towards Sang Beruk. Sang Kura, who wants to share his banana plants with his aunt Sang Beruk, is a form of humanity, a mutually cooperative relationship. This attitude of the Kura should be appreciated; it is the nature of not being stingy towards others.

Humanist values are found in the folklore of Pak Andir (PA). This humanist value is in the form of the attitude possessed by the character Nduk Andir toward solving an existing problem. The problem was that she didn't have a "mortar" for pounding rice, and Pak Andir, her husband, didn't want to make a mortar. As a wife, Nduk Andir did not force her husband, so she had other ways to get Pak Andir to make "Lesung." The method is to be tricked as if a neighbor is asking for help making "Lesung" for a decent wage. Cheating in this context does not mean evil. That way, finally, Pak Andir was willing to make the "Lesung" that Nduk Andir wanted. In this way, Nduk Andir's business was successful, and Pak Andir was not angry with his wife. Pak Andir couldn't do anything else; he could only smile and feel embarrassed because his wife had deceived him. This can be seen in data 14.

Data 14

Pak Andir couldn't do anything else. He felt embarrassed and failed to get paid. "So, if you are told, don't be lazy," said Nduk Andir (PA/KMA/13).

Based on humanist values, such as the quote and explanation above, show that solving problems should not be done by force or violence. A problem can be resolved in a good way that does not make either party feel forced. In this case, it can be seen from the Pak Andir character. He was not angry with his wife; even though he had been cheated on, he instead felt ashamed of himself and his wife.

In SKSH folklore, there are also humanist values. The humanization value in this folklore is when the Kancil solves problems. The problem in this folklore is how to make the Haarimau, who is vicious and does whatever he wants towards other animals around him, aware of his coercive nature.

Sang Kancil deliberately pretended to teach Sang Harimau a lesson. With his ingenuity, Sang Kancil managed to make Sang Harimau submit, suffering from being bitten by red ants. Harimau thought the ant was the King Tape, as Sang Kancil said. This can be seen in data 15.

Data 15

The Harimau then immediately ate a group of red ants that he thought was the king's tapai. Alas, the Harimau was in pain because of those ants. (SKSH/A.28/15/Kt.H).

Ethical values

This folklore has ethical values that refer to how humans behave, act, and do the right things and are responsible for what they do. This ethical value can be seen in the excerpt from the folklore "Si Miskin." The ethical value can be seen in the figure of the child, who is always patiently waiting for the mother, who is looking for food. The patience of the child until he died. The child does not force his mother, even though the mother has not been able to feed the child. He always patiently waited for his mother. This shows the nature of the child, who is patient and also obedient. This obedient attitude was seen every time his mother went to the

fields, and he was always told to wait in the hut. The child obeyed what his mother said. In this folklore, ethical values can be seen in data 16.

Data 16

Unexpectedly, the fallen tree was caused by Baung and Pelus fish. The Baung returned to Air Keruh, and the plus fish returned to the south. Until now, the fallen tree is still there, and we can see it. The southern tree collapsed towards the south, and the murky water tree leaned towards the murky water (ADPAK/A.1/1).

The value of the quote is that whatever the reason if it can still be discussed, we should not take the last resort to fight because it will not do any good and will only cause division. We are also forbidden to fight in religion, let alone make enemies. If we don't greet each other for three days, we will have committed a major sin. The message here also conveys that we must have a forgiving spirit and forgive quickly.

Ethical values are illustrated in the folklore Asal-usul Sekujang Kepahiang (ASK). This can be seen in data 17.

Data 17

Then rumors spread to everyone in Talang Kait Village and distant villages that there was no food. Finally, the community, traditional leaders, and mosque leaders held a meeting. The result of the meeting to solve the problem was Meradai (a folk song) (ASK/B.3/20).

Based on the quote, there is ethical value. The quote shows that they are still very obedient to leadership (Tetuo custom) and deliberation in solving a common problem.

Religious values

Religious values can be found in the folklore of Puyang Belang (PB). This literary work presents spiritual and transcendental experiences or emphasizes spiritual matters. Rukmini (2009) also found this value in previous research, namely the value of religious education in Sragen folklore.

The religious value in the folklore "Puyang Belang" has a moral value, namely that the best favors are favors from God and parents. If you want to live happily, then ask for God's protection, and if you want to build a household, then look for seeds, scales, and clear scales. In addition, the moral message contained in this story is not to give promises carelessly. Therefore, the story "Puyang Belang" is relevant and suitable to be used as learning material for junior high school students because it includes the generalization stage.

Religious values are also found in the folklore Asal-usul Sekujang Kepahiang (ASK). This can be seen in data 18.

Data 18

Knowing that Ramadan is one day away, people are already preparing to fast. Day after day, week after week, it doesn't feel like Ramadan fasting is over (ASK/B.3/21).

The quote above illustrates that the community has prepared itself to welcome fasting. This shows that the Kepahiang community, especially in this story, is a Serawai tribe with a religious character. Therefore, this story can be used or relevant to literature learning materials.

Other religious values are illustrated in the folklore "Bukit Puyang Ripin." In this folklore, it is mentioned that the character Puyang Ripin is a figure who is always grateful for the sustenance given to him by God. In addition, he is a devout person. The religiosity of a Puyang Ripin character can be illustrated in data 19.

Data 19

Usually, after dawn prayer, he goes fishing in the river. Whether he gets a lot of fish or a little, he is grateful. Puyang Ripin is a good person, not arrogant. When he hears the call to prayer, he immediately goes to the mosque to pray (BPRDS/B.3/21).

Based on the explanation and quotation of the folklore, it can be said that this folklore contains religious values. Therefore, based on the theory of selecting literary teaching materials, this story is relevant to be used as literary teaching materials.

Discussion and implications

The folklore of Central Malay society has character values that are important to teach to the younger generation. It is caused by the fact that amid society, the younger generation or students are less familiar with their folklore, which is one of the local wisdom of Central Malay society. Based on this, it is hoped that schools with Indonesian language teachers can be a link in overcoming this. Teachers can choose Central Malay folklore as literature-learning material. It agrees with Junaidi et al. (2022) that folklore can be an alternative learning material in schools and can shape students' social intelligence.

To further socialize the folklore of Central Malay society among students, it can be done by assigning students to find or collect stories by asking their parents directly. This can indirectly train students to find variations in existing folklore storytelling.

To realize the folklore of Central Malay society as literature teaching material and, at the same time, a form of local cultural preservation, there needs to be cooperation from various parties. The cooperation includes the community, teachers, schools, related agencies, and the regional government.

The utilization of folklore from Central Malay society for literature teaching materials is well applied to the curriculum implemented in Indonesia today. This curriculum provides flexibility for schools to develop and implement learning processes to the situation and conditions of their respective regions.

To know the results that have been achieved in the process of implementing folklore of the Central Malay Society for literature teaching materials, it is necessary to prepare an evaluation tool that functions as a control tool in assessing the success of the learning process. Therefore, to obtain satisfactory results, there needs to be support and cooperation from related parties. This form of support can be in the form of material, thoughts, and so on.

As a cultural part, folklore also needs to be introduced to the wider community. The folklore is not only expected to be known by the local community but it is also hoped that it can be recognized nationally and internationally. This is so that Central Malay folklore can still exist and add insight to its readers. In addition, the publication of this study can be a medium for the Central Malay Society to interact and share knowledge with people of different cultures. Intercultural interaction is important to increase knowledge and understanding of other cultures (Abduh et al., 2021). In the context of this research, there is an insight into the importance of cultural values in the oral literature or folklore of central Malay society.

Conclusion

The most obvious finding that emerges from this research is that the folklores of Malay society contain aesthetic, humanist, ethical, and religious values. These values can be internalized in language and literature learning in schools by the criteria for selecting literary works as learning materials. We argue that the character values of Central Malay folklores are very important in shaping good character in the younger generation.

The findings provide the following insights for future research: knowledge about literature, particularly oral literature or the local culture of central Malay society. In the field of education, these findings are useful as teaching materials for learning literature in schools. In addition, it can also be useful as a source of information about Central Malay folklore and efforts to rescue or revitalize endangered Central Malay folklore.

Declaration of conflicting interest

There is no conflict of interest in this paper.

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